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JUAN GRIS

BUCHHOLZ GALLERY

CURT VALENTIN

32 EAST 57TH STREET • NEW YORK

The Buchholz Gallery has shown the work of Juan Gris in 1944 and 1947. The present exhibition consists of Paintings and Drawings, the greater part of which has not been shown in America before.

The Buchholz Gallery wishes to thank the following lenders for their kind cooperation:

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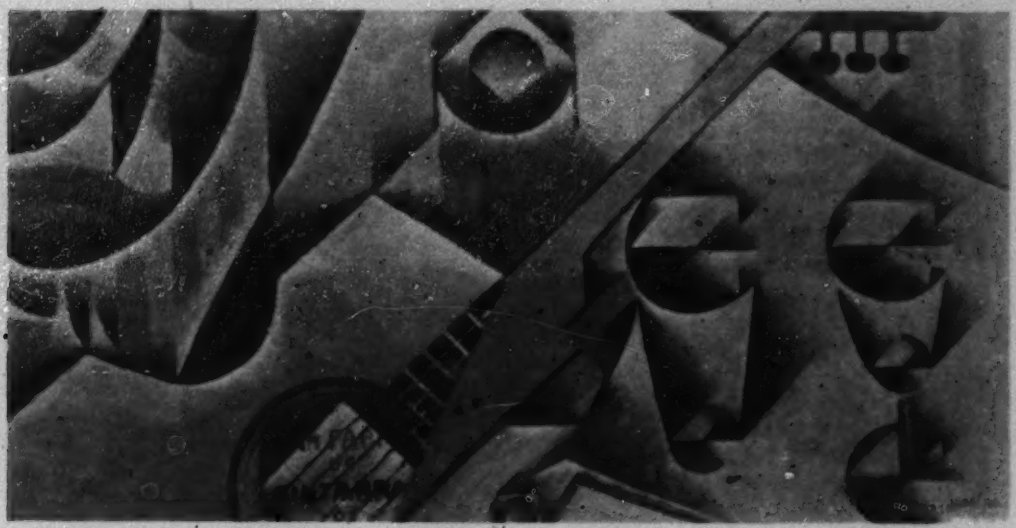
Curt Valentin

Front Cover: Pen and ink, 1919
Back Cover: Pen and ink, 1920

Collection Douglas Cooper

28.1.1980



[1]

CATALOGUE

[1] Banjo and Glasses
1912. Oil. 12 x 23"

[2] Landscape at Céret
1913. Oil. 36¼ x 23¾"

[3] Bottle of *Vin Rosé*
1914. Oil and collage.
18¼ x 10⅝"

[4] *L'Homme au Café*
1914. Oil and collage.
39½ x 28½"

[5] *As de Pique*
1914. Crayon and collage.
11½ x 8¾"

[6] Still Life
1915. Oil. 18 x 13"

[7] Book, Pipe and Glasses
1915. Oil. 29 x 36½"
Lent by Mr. and Mrs.
Ralph Colin

[8] The Side Board
1917. Oil. 45¾ x 29"

[9] Still Life
1917. Oil. 29 x 36"
Lent by Nelson A. Rockefeller

[10] Landscape
1917. Oil. 45¾ x 28¾"

[11] Violin and Newspaper
1917. Oil. 36½ x 23½"
Lent anonymously

[12] Man with Violin
1918. Oil. 36¼ x 23¾"

[13] Still Life with Cards
1918. Oil. 10⅝ x 8¼"

[14] Harlequin at Table
1918. Oil. 36½ x 25¾"

[15] *Bouteille de Bordeaux*
1918. Oil. 21½ x 15"

[16] Harlequin
1919. Oil. 39 x 25½"

[17] Siphon
1919. Oil. 21⅜ x 18"

[18] *Compotier, Verre et Journal*
1919. Oil. 21¾ x 15"

[19] Lamp, Pipe and Music Sheet
1919. Oil. 36½ x 26"
Lent by Mrs. Lucy Rudolph

[7]

[6]

[10]

[20] Still Life

1919. Gouache. 7½ x 6⅛"

[21] Violin and Playing Cards

1920. Oil. 32½ x 26"
Lent by Mrs. Lucy Rudolph

[22] Still Life

1921. Oil. 13½ x 22"
Lent by
Mrs. Alma Morgenthau

[23] Violin and Clarinet

1921. Oil. 15 x 25"
Lent anonymously

[24] Man with a Stick

1923. Oil. 36¼ x 28½"

[25] Portrait of a Woman

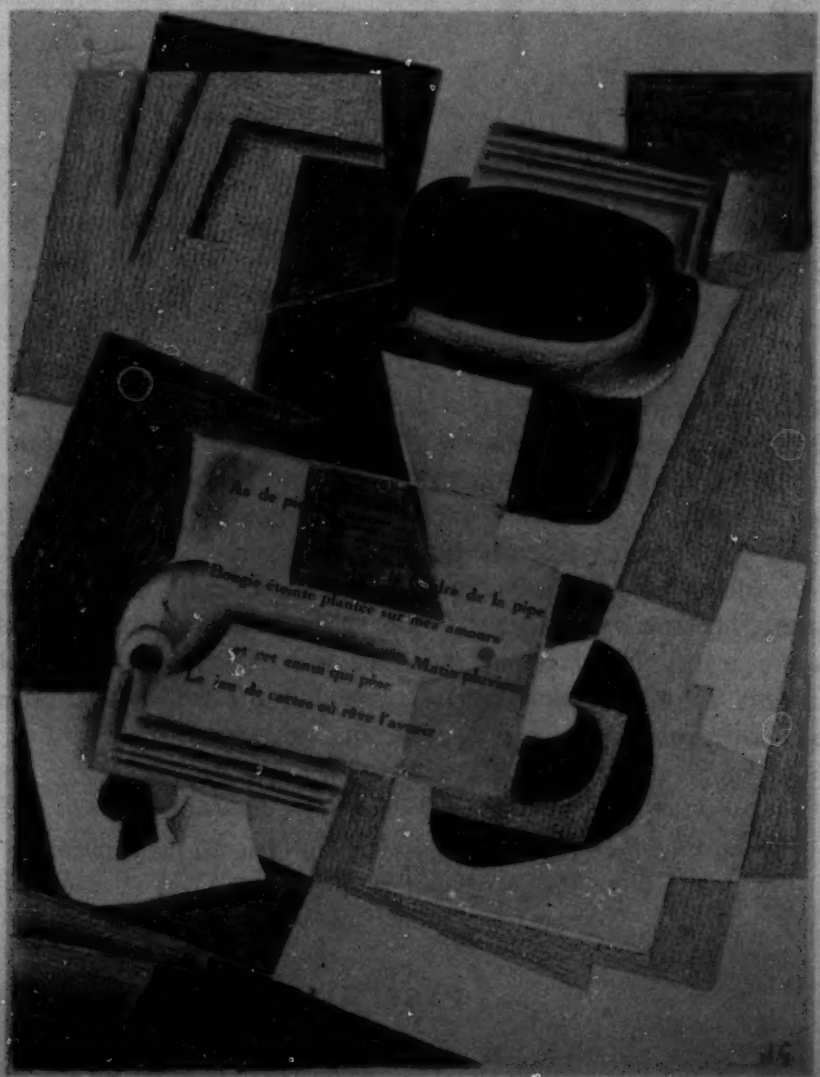
1924. Oil. 16 x 10¾"

JUAN GRIS to D.-H. KAHNWEILER

[Excerpts from a letter]

August 25, 1919

"I held an exhibition last April with a certain amount of success. I showed about fifty pictures painted in 1916, 1917 and 1918. They looked rather well together and quite a lot of people came. And yet I don't really know quite how much they liked it, for there is so much admiration for the flattest mediocrity; people rave about the products of disorder, but no one likes discipline and clarity. The exaggerations of the Dada movement and



[39]

others like Picabia, make us all look like classics; I can't say I mind about that. I should like to continue the painting tradition with plastic means while bringing to it a new aesthetic based on the intellect. There seems to me no reason why one should not pinch Chardin's technique without taking over the appearance of his pictures or his conception of reality. Those who believe in abstract painting are like weavers who think they can produce a material with only one set of threads and forget that there has to be another set to hold these together. Where there is no attempt at plasticity how can you control representational liberties? And where there is no concern for reality how can you limit and unite plastic liberties? For some time I have been quite pleased with my own work, because I think that at least I am entering on a period of realisation. What's more, I have been able to test my progress: formerly, when I started on a picture I was satisfied at the beginning and dissatisfied at the end. Now the beginning is always rotten and I am fed up, but I get an agreeable surprise at the end. I have also been successful in ridding my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic. I hope I shall come to express with great precision a reality imagined in terms of pure intellectual elements; this really means painting which is inaccurate but precise, that is to say the reverse of bad painting which is accurate but unprecise."

Translation by Douglas Cooper,
from a volume of the Letters of Juan Gris, *in preparation*

FACSIMILE OF ORIGINAL LETTER ▷

Paris 25-8-19

Cher ami.
Votre lettre reçue ce matin après si longtemps sans vos nouvelles a été pour moi une grande joie.
J'ignorais totalement la mort de Mme Requier et ce qu'était devenu Simon. Je suis allé le voir ce matin même. Il y a plus de deux ans il avait été venu me voir à une de ses permissions.
Je suis très content de savoir que vous avez

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facilement des écarts du désordre mais
on n'aime pas la mesure et la clarté.
L'exagération du mouvement Dada et autres
Picabia, nous font paraître classiques et
cela n'est pas fait pour me déplaire. Je
voudrais continuer la tradition de la
peinture par les moyens plastiques en
apportant une esthétique nouvelle basée
sur l'esprit. Je crois qu'on peut très bien
aimer les moyens de Chardin sans prendre
ni son aspect ni sa notion de la réalité.
Ceux qui croient à la peinture abstraite
me font penser à des tisserands qui bondes

écrit ce livre sur la peinture
et j'ai une grande hâte
à le lire. J'espère que vous
avez l'ouvrage ressuscité
paru.
Mon exposition en lieu
le mois d'Avril dernier
avec un certain succès.
Il y avait une cinquantaine
de toiles faites en 1916
17 et 18. L'ensemble ne
faisait pas mal et intéressa
beaucoup de monde.
Je ne sais quand même
jusqu'à quel point on a
pu sauver cela car on
estime beaucoup la plate
médiocrité, on s'enthousiasme

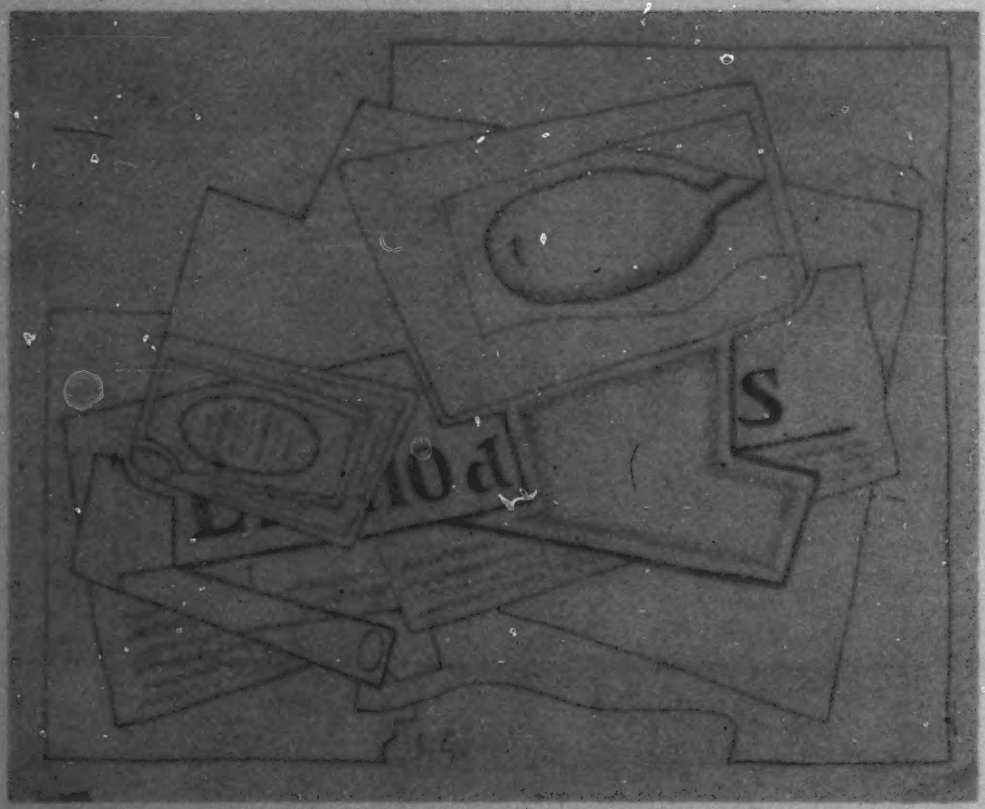
voudraient fabriquer des etoffes avec des fils tendus dans un seul sens et sans d'autres qui le relient. Sans intention plastique comment limiter et relier les libertés représentatives? Et sans souci de realité comment limiter et relier les libertés plastiques?

Depuis quelque peu je ne suis pas mecontent de mon travail car je crois que je rentre enfin dans une periode de realisations. J'ai constaté d'ailleurs ce progrès ci: Avant quand je commencais un tableau j'etais content du commencement et déçu à la fin. Maintenant il est toujours moche pour commencer et il me déçoit et ça fin me surprend en general agréablement. Je suis arrivé aussi

à dépouiller ma peinture comme réalité trop brutal et descriptive. Elle est devenue pour ainsi dire, plus poétique. J'espère pouvoir arriver à exprimer avec une grande précision une réalité imaginée avec de purs éléments de l'esprit. C'est comme toute à ~~exp~~ faire une peinture inexacte et précise, tout le contraire de la mauvaise peinture qui est exacte et imprécise.

Donnez-moi de vos nouvelles bientôt et présentez mes hommages à Mme et à vous bien votre

Juan Gris



[41]

[43]

[40]

[26] Portrait of a Man
1924. Oil. 16 x 13"

[27] Fisherman
1924. Oil. 13 x 9½"

[28] Fruit Basket
1924. Oil. 13 x 16"
Lent by
Mr. and Mrs. Clifford Odets

[29] The Table in front of the Sea
1925. Oil. 28¼ x 36¼"

[30] The Black Guitar
1926. Oil. 19½ x 28¼"

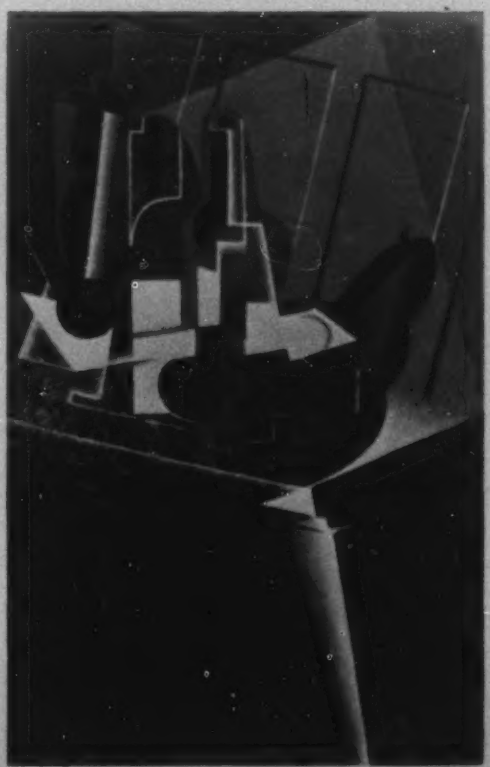
[31] Apples
1926. Oil. 35 x 27"
Lent by Mr. Juan Larrea

[32] Guitar, Fruitbowl and Pipe
1926. Oil. 18½ x 21¼"

[33] Still Life with Guitar
1927. Oil. 24 x 20"
Lent by
Mr. and Mrs. Lee Ault

DRAWINGS

[34] Glass and Bowl
1911. Pencil. 14¾ x 12⅜"



[12]

[17]

[35] *Rue Ravignan*
1911. Pencil. 18 x 12"

[36] Man with Opera Hat
1912. Pencil. 18 x 12"
Lent by Mr. and Mrs. Richard S. Davis

[37] Portrait of Frank Haviland
1913. Charcoal and crayon. 28½ x 23¾"

[38] Portrait of Josette
1916. Pencil. 10½ x 8½"

[39] Cezanne's Self Portrait
(Copy of the painting at the Tate Gallery)
1916. Pencil. 14½ x 11"
Lent anonymously

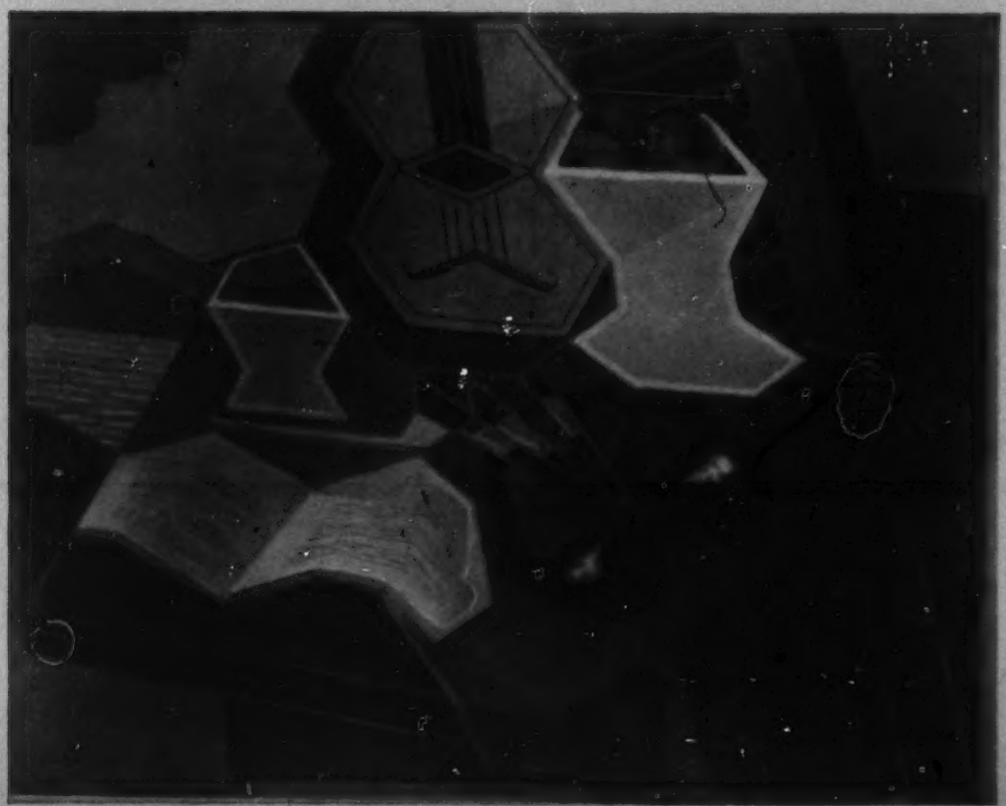
[40] Two Pierrots
1922. Pencil. 9⅛ x 5⅜"

[41] Still Life
1922 (?). Pencil. 6⅜ x 7⅜"

[42] Man with a Guitar
1918. Pencil. 14 x 8¼"

[21]

[24]



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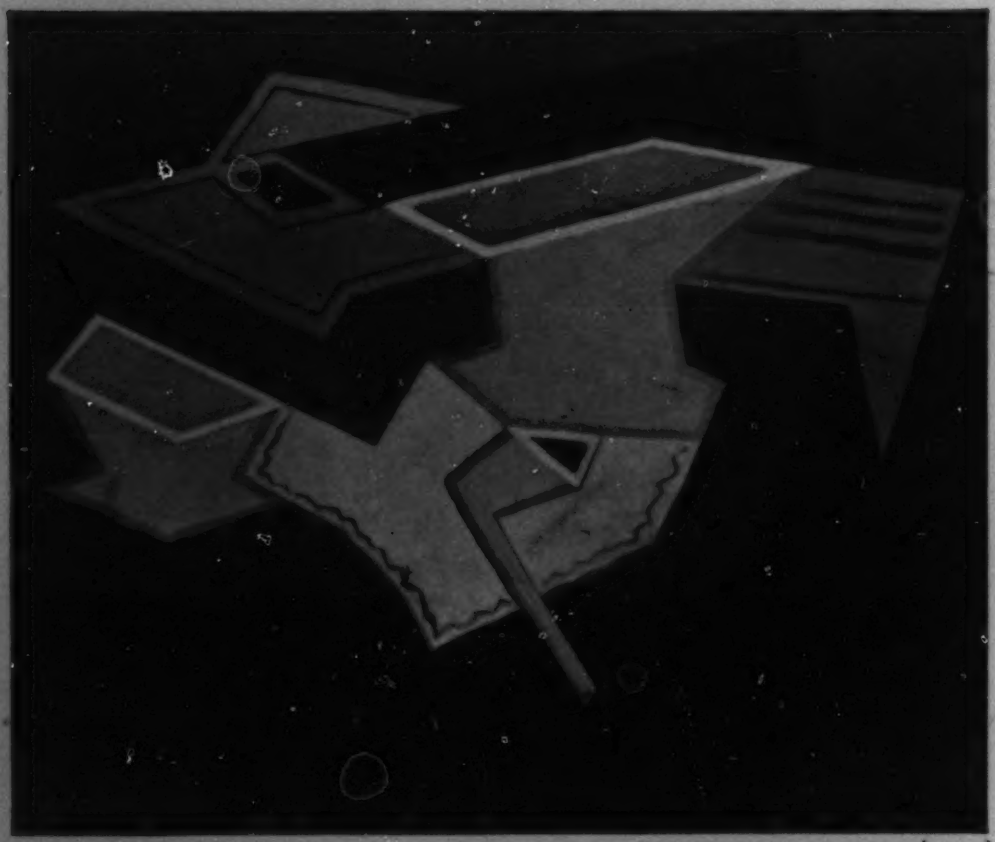

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[43] *La Religieuse*
1922. Pencil. 9 x 5⅞"

[44] Still Life
1923. Pen and ink. 9½ x 12"

[45] Seated Harlequin
1923. Pencil. 8¾ x 10½"

[46] Lithographs

[33]

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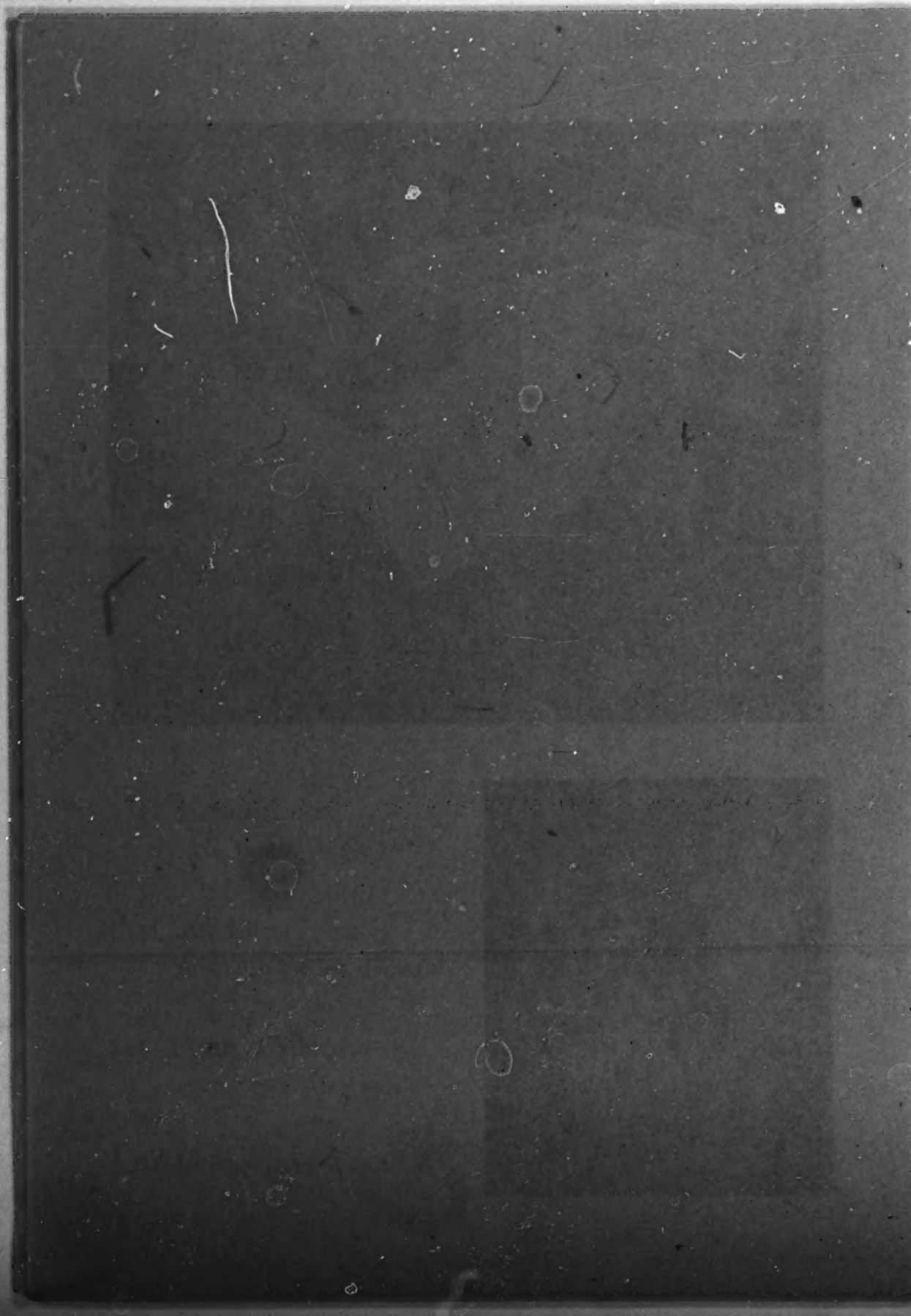

JUAN GRIS

HIS LIFE AND WORK

BY DANIEL-HENRY KAHNWEILER

Translated by Douglas Cooper

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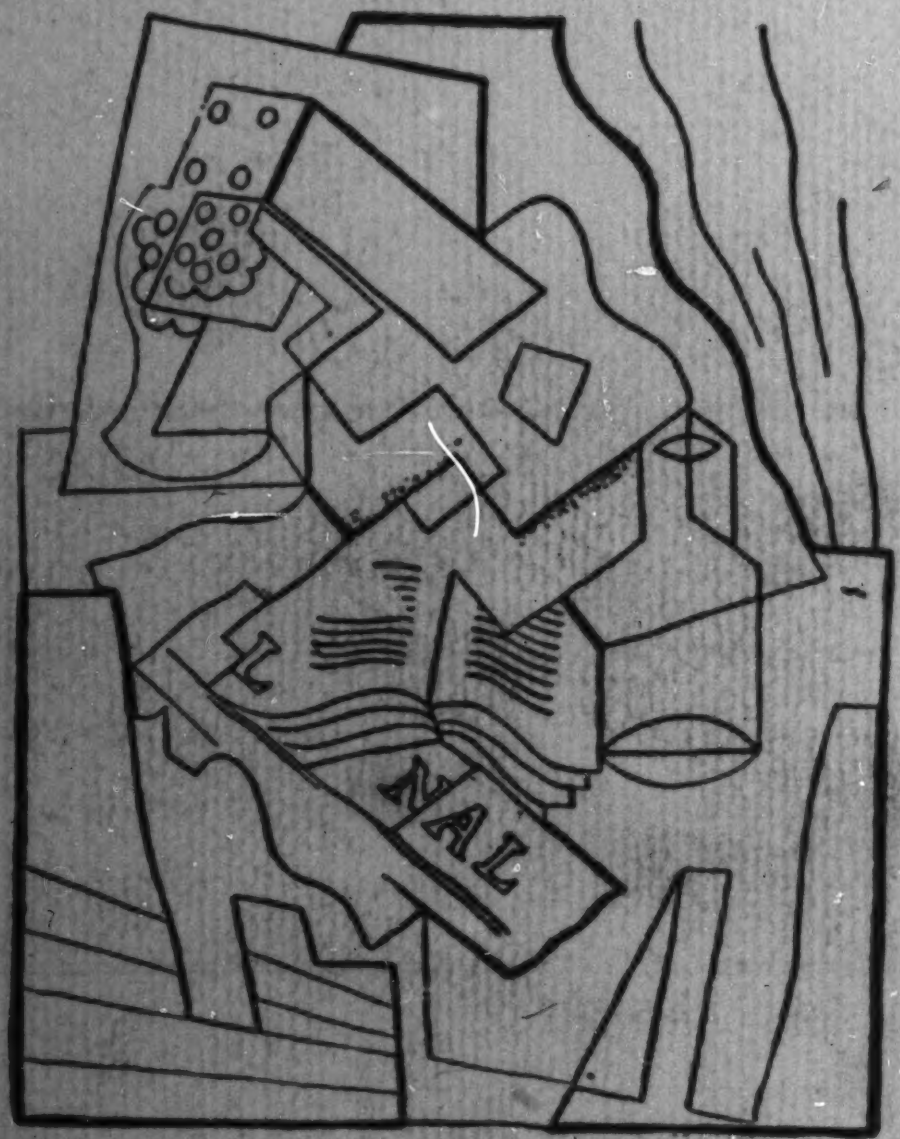

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